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TORONTO:
Art Gallery

AMERICAN PAINTING

1865-1905

COURTAULD INSTITUTE

AMERICAN PAINTING
1865-1905

Organized by The Art Gallery of Toronto in
collaboration with Mr. Lloyd Goodrich,
Director of the Whitney Museum of American Art,
New York

The Art Gallery of Toronto	January 6—February 5, 1961
Winnipeg Art Gallery Association	February 17—March 12, 1961
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Whitney Museum of American Art	May 17—June 18, 1961

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Acknowledgements

The four institutions who are participating in this exhibition wish to express their appreciation to all the lenders, from San Francisco to Glasgow, without whom this exhibition could not take place. They are particularly to be thanked for their unfailing generosity in allowing their paintings to travel so far afield and for so long a time.

We also have to thank Mr. Lloyd Goodrich, Director of the Whitney Museum of American Art, for acting as our guide and counsellor in the organization and selection both of the artists to be included and the paintings to be invited—without his knowledge and scholarship this selection would have been made more difficult and the choice of individual paintings almost impossible. As it is, we are able to show with confidence a collection which for the first time brings the period to the centre of the stage.

This exhibition is one of a series shown by The Art Gallery of Toronto, covering painting in the United States from the early 19th century to our time. In 1950 the Gallery initiated an exhibition of painting in the decade of the 1940's, from the United States, Great Britain and France. In 1958 the Maxim Karolik Collection of American painting from 1815 to 1865, circulated by the Museum of Fine Arts, Boston, was shown at the Gallery. This, the third, was initiated in Toronto and is the first to be shown in Western Canada, at Winnipeg and Vancouver, as well as in New York.

As Mr. Goodrich points out, the present exhibition covers United States painting from 1865 to 1905. To avoid duplication with the Karolik Collection, the exhibition omits artists and schools which originated before 1865, even though they continued into this period—such as the Hudson River school and the early genre school. The exhibition begins with artists who introduced new viewpoints and tendencies—Inness and Hunt, Whistler and La Farge, Homer and Eakins, Ryder and Blakelock.

At the other end of the period, the exhibition does not attempt to cover the realistic movement of Robert Henri and his group, nor the pioneers of the modern movements in the United States, since these represent new departures in 20th-century American painting. On the other

hand, it includes a representation of traditionalist painters of the 1890's and 1900's, whose work has been lost sight of in recent years.

The essay by Mr. Goodrich includes a revised version of part of his article on American painting from 1865 to 1915, published in *The Encyclopedia of World Art*. We wish to express our thanks to the McGraw-Hill Book Company, publishers of the Encyclopedia, for their kind permission to use this revision. We are also grateful to *Art in America* for permission to incorporate revisions of a few passages in an article by Mr. Goodrich, "What Is American in American Art?", in their fall 1958 issue.

We acknowledge with thanks the kindness of George Braziller, Inc., in furnishing colour plates for our cover reproduction of Winslow Homer's *Snap the Whip*, originally used in *Winslow Homer* by Lloyd Goodrich (1959).

Martin Baldwin
DIRECTOR

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PLATE I CAT. 70
J. Alden Weir
The Donkey Ride

American Painting, 1865-1905

By Lloyd Goodrich

For the United States the forty years following the end of the Civil War in 1865 were a period of tremendous expansion in all fields of national life. They were years of giant growth in industry and commerce. They saw the greatest increase so far in private wealth, which meant an increase in leisure, foreign travel and cosmopolitanism, and a growing awareness of art. The Centennial Exhibition of 1876 brought the arts of Europe to the United States for the first time on a broad scale. Art schools sprang up, and more young people than ever studied in them, including a large proportion of women, so that the feminine influence was henceforth an important factor in the American art world. Foreign study became customary. There was an unprecedented growth in the scale and lavishness of buildings, public and private; the World's Fair of 1893 ushered in the golden age of academic mural painting and sculpture.

In artistic creation it was a period of new forces and influences. Traditional concepts of the nature and meaning of art were transformed. From older concepts of painting as literal representation or storytelling, the emphasis shifted to subjective expression, to visual sensation, to new ways of feeling and seeing. A new naturalism and a new more personal romanticism made their appearance. International influences played a more direct role, and by the end of the period the United States was ready to join the main stream of world art.

The American art world of 1865 was predominantly conservative, and in relation to European art, provincial. The most conspicuous school was the so-called **Hudson River school**, devoted to representing the face of America in its most picturesque aspects, in a style at once panoramic and meticulous, grandiose and minute. Pioneer visual explorers of the continent, tremendously proud of its natural beauties, the Hudson River painters in all simplicity believed that the nobler the subject, the nobler the picture would be, and that the way to express the poetry of nature was to represent her faithfully, leaf by leaf. Their artistic limitations were obvious. Though contemporaries of the French romantics and the Barbizon painters, they showed no response to innovations already a generation old. Their romanticism lay in literal representation of romantic subjects rather than expression of romantic ideas and emotions in the language of colour and form. To them Corot was still a revolutionary. The school continued well into the

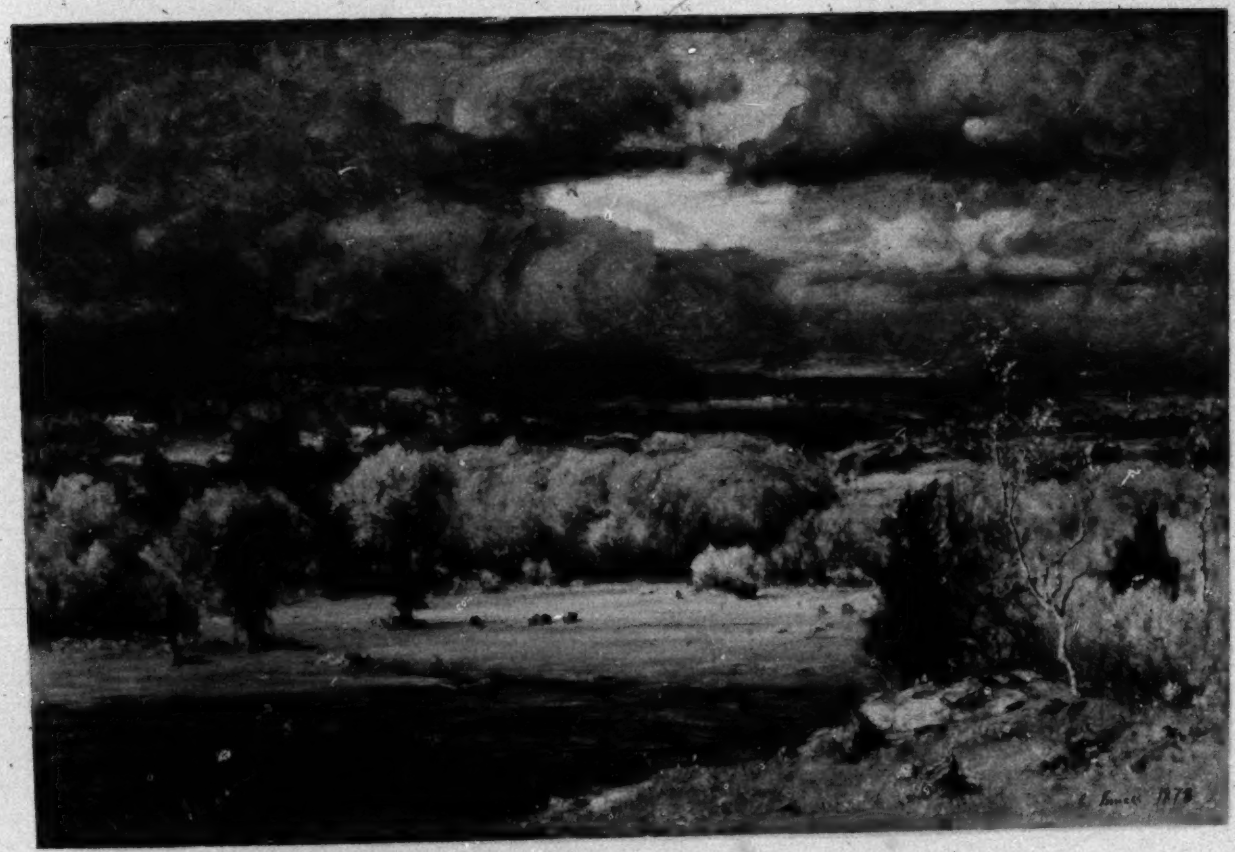

PLATE II CAT. 41
George Inness
The Coming Storm

post-Civil-War period; indeed its grandiosity culminated during the 1870's in the huge canvases of Church, Bierstadt and Moran, immensely popular with the public and collectors.

But simultaneously, a new concept of landscape was taking shape in the work of **Inness** and his younger contemporaries **Martin** and **Wyant**. All three began in the Hudson River tradition, but as they matured, developed a fundamentally different vision. In their hands landscape became intimate, poetic, introspective, concerned with emotions and moods rather than external facts. Their attitude toward nature was Wordsworthian; to them she was a presence, a being who inspired, echoed and embodied man's changing emotions. The outer world became identified with the subjective world of the artist's mind. The romantic cult of the wilderness was modified by a growing preference for civilized landscape. There was a new awareness of the subtleties and mysteries of changing light and atmosphere. The old panoramic viewpoint was replaced by a more intimate one, the old meticulousness by simplification and suppression of details, the old hard literalism by a more painterly style. Colour assumed a more important role. Greater reliance on tonal values brought unity and depth of pictorial space. In brief, literal representation gave way to expression more purely in terms of colour, tone and pigment. This growth came largely from within, but it was assisted by the example of the Barbizon school, especially Corot.

These tendencies grew throughout the lives of all three painters. The mature work of the oldest, Inness, concentrated on capturing nature's evanescent moods and on expressing subjective emotion. He had never been a strong structural artist; now colour and tone dominated his art. His latest style, as in *Indian Summer*, approached impressionism, in a darker, more romantic vein. Though his emotionalism sometimes lapsed into sentimentality, Inness remained the most vital and varied American landscapist of his period, and the one who did most to revolutionize the native landscape style.

Wyant's early work had been directly in the Hudson River tradition, but under the influence of Inness and the Barbizon school he evolved a more intimate style based on tonal effects of light and weather, in a quiet key of silvery greys and grey-greens—more naturalistic than Inness, and more reserved emotionally. Homer Martin, spending his youth among the Adirondack and Catskill mountains, began painting this wild country like the older Hudson River painters. But from the first he revealed a different sensibility. Contemplative and independent, he matured slowly. The Barbizon example, which came to him late, only confirmed his natural development. In France from 1882 to 1886, his art evolved from literalism to an intimate poetry. The keynote of his work, like so much early American landscape, was solitude. Picturing the

PLATE III CAT. 40

William Morris Hunt
Miss Ida Mason

lonely places of the earth—mountains, seashore, the Great Lakes—his landscapes were filled with a sense of wide space, pervading light, and serene melancholy. More objective than Inness, his emotions were less directly expressed but more penetrating. He had a greater feeling for the structure of the earth, its bare backbone of hills and rocks. His colour, at first sombre, gained luminosity with the years, and toward the end an almost impressionistic freedom. In his latest works, form and colour were used consciously to create compositions analogous to music.

The Barbizon school had been the first French "movement" to have a definite influence in America. The earlier movement of romanticism found little response until the 1860's, notably from the internationalist John La Farge. Even the Barbizon influence reached these shores about a generation late—a time-lag typical of 19th-century America. In the 1850's a number of American painters lived and worked in Barbizon. **William Morris Hunt** became a close friend of Millet's, and lived near him in the village for several years. Returning to America in 1855, Hunt brought back his friend's paintings, and became his chief champion. As painter, teacher and gadfly to the staid Boston art world, Hunt spread the Barbizon gospel, so much at variance with established ideas. In his own work, Millet's influence was superimposed on an innate largeness of vision, a sound structural sense, a warm feeling for the individual human being and his or her character, and an eye open to nature's visual aspects. Some of his later landscapes give a foretaste of the *plein air* school; he once said to a pupil, "Go out into the sunshine. Then come back and see how black we are all painting." For some years, his was a voice crying in the wilderness, but eventually the Barbizon influence was to prove the most fertile one on American art until impressionism. Hunt's pioneering, together with that of Inness, marked the beginning of the end of literal romanticism, and the birth of subjective romanticism.

The evolution in landscape was paralleled in genre painting. Since the 1830's there had been a lively native genre school, picturing the everyday life of the United States, and particularly country life—the simple rustic occupations and pleasures of the old-fashioned Yankee farm, or the vigorous lusty existence of the frontier. It was an optimistic art, flavoured with sentiment and genial humour, and, compared to contemporary European genre, singularly innocent. Adhering to the prevailing concept of literal representation, its style was closer to the Dutch Little Masters of the 17th century than to Millet, Daumier or Courbet.

This older genre tradition was carried into the post-Civil-War period by Thomas Waterman Wood, J. G. Brown and E. L. Henry. A survival rather than anything new, their work with its sentimental nostalgia for the American past and its fixation on rural life showed a decline

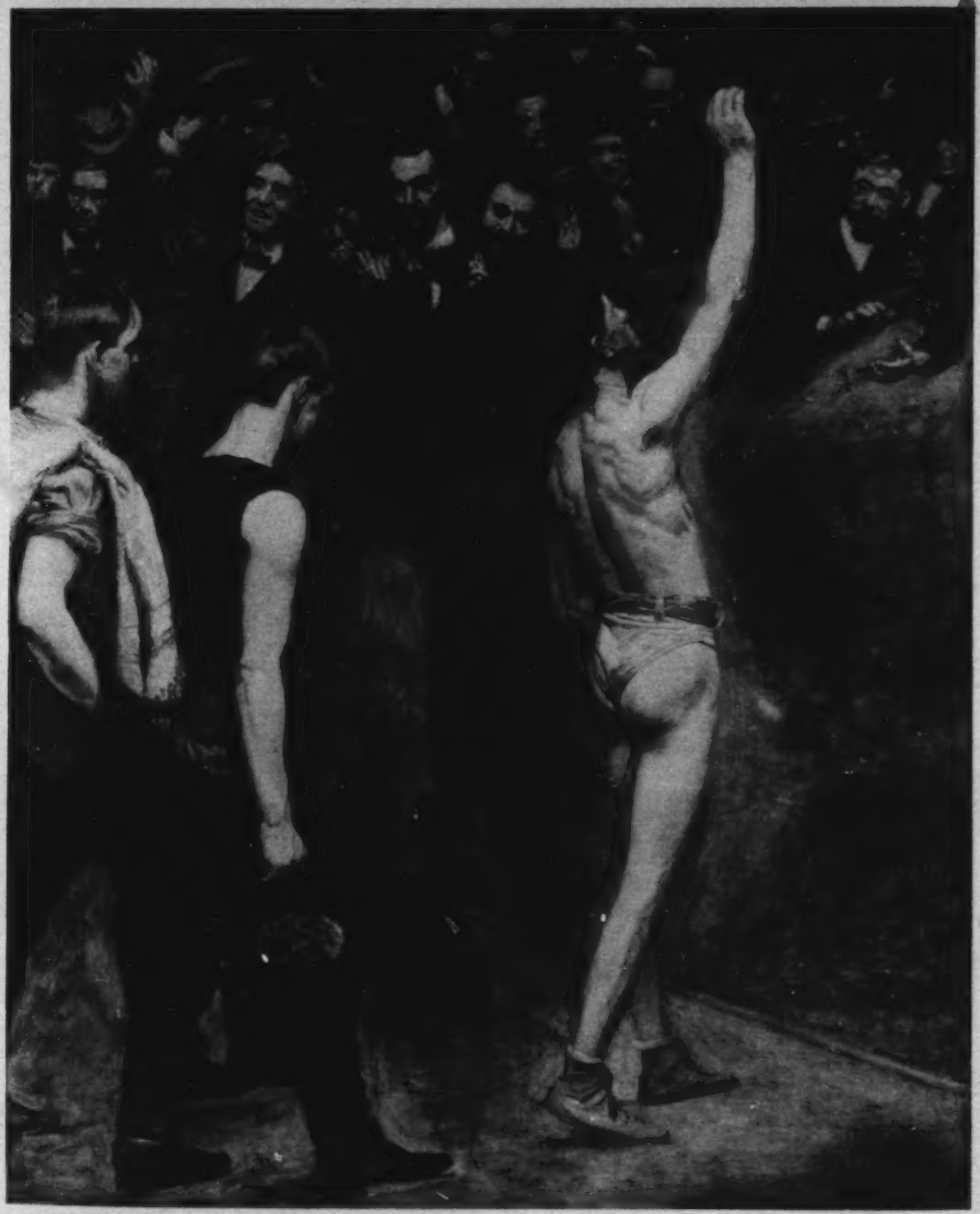

PLATE IV CAT. 22
Thomas Eakins
Salutat

from the robust genre of before the War. An exception was **Eastman Johnson,** who beginning in the earlier style, evolved an art devoted to the contemporary scene in both city and country, rich in character and local colour, sometimes deeply poetic in mood, and revealing a new awareness of light and visual effects that links him to his younger contemporary Winslow Homer.

The native genre tradition reached maturity in the early work of **Homer** and **Eakins.** Both can be seen as the leading American representatives of the naturalistic movement initiated in France by Courbet, though there is no evidence of direct influence in either case. Compared to their American predecessors they were more serious artists, deeper in emotional content, franker in realism. Homer as a young man painted rural America, favourite theme of the older school, but with fresh vision and a grave idyllic poetry. His pictures of summer resort and farm, of childhood and outdoors, form the most authentic and engaging pictorial record of American country life in the 1860's and 1870's. From the first Homer painted by eye more than by tradition; his bold, direct statement of outdoor light and colour was curiously similar to the current style of the young French Impressionists, marking him as an independent native precursor of impressionism.

In middle life Homer settled in a lonely spot on the Maine coast, and here his art attained maturity. It was now concerned with elemental nature—sea, forest, mountains—and the men who inhabited them. In his great marines he expressed, as few modern artists have, the power and drama of the sea. The vitality of his later work, its perennial freshness of vision, its resonant colour harmonies and linear rhythms, and its superb decorative values, rank it among the highest artistic achievements of the period.

Eakins, on the other hand, took the ordinary middle-class city life of his time and place, and with uncompromising realism built his art out of this intractable material. Aside from three years' study in Paris and Spain, his whole life was spent in his native city, Philadelphia; and all his subjects were drawn from his community and its people. An unusual combination of artist and scientist, Eakins was a mathematician, an anatomist, and a great teacher. His whole art was based on form, and he was the strongest American figure painter of the period. But such austere virtues were not designed for popularity, and in middle age Eakins abandoned his earlier picturing of the external scene, and concentrated on portraiture. His portraits have a strength of character, a psychological penetration and an inner life that make him the most profound American portraitist of the century. Though failing completely in worldly success, he nevertheless created an intense and revealing record of the American people of his time. In a few compositions in which the human body was the central theme, such as *Salutat,* he showed potentialities as a plastic designer beyond any contemporary American except his exact opposite, Albert Ryder.

PLATE V CAT. 31
William M. Harnett
Old Models

Johnson, Homer and Eakins were the last outstanding naturalistic interpreters of the American scene until the early 20th century. Their period was one of increasing cosmopolitanism and decreasing interest in the native scene. And even these naturalists, by our standards today, recorded only partial aspects of the United States. Unlike their older predecessors in landscape and genre, they confined themselves to the eastern seaboard. Nor did they paint the broader social scene, but focussed on country life or middle-class city life. And in the mid-1880's both Homer and Eakins withdrew from society in their different ways—Homer to paint the wild and solitary in nature, Eakins to concentrate on the individual human being.

Few painters of the period essayed the new world of industry and commerce, or the epic of railroad-building. Such themes were reported almost exclusively by illustrators and popular print makers. Paintings like **John Ferguson Weir's** two remarkable iron foundry subjects, of which one is in this exhibition, or **Anshutz's** *Steelworkers—Noontime*, were exceptional. Social comment and criticism, so conspicuous in the art of our century, were completely absent. As a critic wrote of Eastman Johnson's pictures of rural workers, "they preach no ugly doctrine of discontent."

American history found little place in our art of the time. The United States had just passed through its greatest tragedy, the Civil War, which a hundred years later still haunts our literature; but in our painting it was recorded to any extent by only one leading artist, Homer—and even he pictured its minor aspects, the everyday incidents of camp rather than battles. The war must have been too tremendous and traumatic an experience to be assimilated into art. But in this avoidance of historical content, the American artist was not alone; even France had produced little vital historical painting since Géricault, Gros and Delacroix; the Franco-Prussian War was pictured by academicians like Detaille, not by the Impressionists. The trend of the times was away from social or historical subject-matter toward more individualistic content, or toward no-content—a trend that lasted well into our century, when political and social developments have made many artists aware that such forces directly affect the lives of all of us.

An intriguing side-current of naturalism was the school of *trompe-l'oeil* still-life painting in the last third of the century. Its chief figure was **Harnett**, who carried the native still-life tradition to new levels of imagination and technical skill. In his hands the perfect objectivity of the *trompe-l'oeil* vision, with its crystalline clarity, meticulous detail, and deceptive roundness and depth, acquired a severe distinction of style and a sense of design that raised his art above the

PLATE VI CAT. 57
Albert P. Ryder
Marine

average of the school. His chief disciple and rival was **Peto**, who differed strongly in his obsession with old, worn and discarded objects, his humour and poignancy, and his sense of the drama of light and shadow. Other exponents of *trompe-l'oeil* pushed even further its fantastic tendencies, especially **Haberle** and **Elmer**. The latter, however, had other sides to his individualistic art, as shown by his delightfully precise *Lady of Baptist Corner*.

The American mind is generally regarded as practical, materialistic, extroverted and optimistic. All this undoubtedly applies to one side of the national character, and to much of our art and literature. But equally characteristic, if less frequent, is romanticism. From the days of Washington Allston, romanticism has been a recurring strain in American art. In highly individualistic form it appeared in the oldest artist in this exhibition, **William Rimmer** of Boston—sculptor, draftsman, painter, self-taught physician, teacher of anatomy, and one of the most original figures of the period. With Hunt and Inness, romanticism had assumed a subjective form allied to the Barbizon tradition. Also connected with Barbizon was **Newman**, who was introduced by Hunt to Millet in 1854 and spent some months in the community. His Biblical and legendary paintings, while related to Delacroix and Diaz, were strongly personal in style, avoiding specific detail, concentrating on the central actors and actions—often fragmentary, but capturing essential pictorial drama. In **Fuller**, romanticism was a native product of isolated years on his Massachusetts farm, where he evolved a sombre introspective art in which evocative figures of women inhabit a twilit autumnal world. Of a later generation **Wyatt Eaton**, who became a disciple of Millet at Barbizon in the 1870's, painted portraits, the figure and the female nude in a style less overtly romantic than Newman's, pervaded with a mood of reverie and a quiet depth of emotion. Producing relatively few works and dying in his forties, Eaton has never received the recognition that his intrinsic qualities deserve.

But the most original romantic of the period was **Ryder**. Born and brought up in the old whaling port of New Bedford, Ryder remained haunted by the sea even in the busy turmoil of New York, where most of his life was spent. His art has no relation to things around him; he was a visionary, picturing a world of poetry and legend, of imaginary landscape and seascape. But all his themes were transformed by his personal magic into completely original imagery. As with all genuine mystics, Ryder's art carries the conviction of something actually experienced—an intense inner reality.

Ryder's style was as entirely his own as his content. It grew out of lifelong absorption in nature; but he used natural forms with great freedom, shaping them to the rhythms of his

PLATE VII CAT. 4
Ralph A. Blakelock
Ecstasy

creative sense of design. The originality and inner life of his forms, his sense of pictorial rhythm, the translucent depth of his colour, and his gift for the harmony of the whole picture, rank him among the leading plastic creators of his time in any country. The small scale and the darkness of his paintings, their relative fewness, and their too frequent deterioration due to his technical methods, do not detract from the purity of his plastic achievement. In certain respects he is closer to the spirit of our age than any of his American contemporaries—in his relation to the subconscious, his freedom from literal representation, his plastic sense.

Closely related to Ryder was **Blakelock**, though we know of no direct influence either way. As Ryder was haunted by the sea, Blakelock was by the forest, the primeval background of America, with its mystery and terror—a reappearance of the obsession with the wilderness that had marked the Hudson River painters, but now in a subjective vein. Without Ryder's full range of imagination, Blakelock was primarily a landscapist. Like Ryder, his world was often one of night and moonlight. He loved to silhouette masses of foliage against the sky, to drop veils of moonlit mist between foreground and distance, to create patterns of receding planes, curiously suggestive of Japanese art. Compared to Ryder his gift was more naturalistic and decorative. Entirely impractical, Blakelock was finally driven insane by neglect and poverty—one of the most pitiful stories in modern art.

Homer and Eakins, Ryder and Blakelock, lived most of their years in their native land, and drew their material from American life or the inner life of the mind. With contemporary European movements—impressionism, neo-impressionism, post-impressionism—they had little or no connection. Indeed, they were definitely anachronistic in relation to these movements. Yet they were among the most creative of American artists. This remoteness from current European developments had been true of some of the strongest figures of the century. From its beginnings American art was the product of two main forces: native creativity, often crude, provincial and limited, but the foundation of the whole structure; and international influences which contributed the leaven of knowledge and new concepts without which no art can continue to grow. Through the interaction of these two forces, our art gradually evolved toward maturity. We can take Homer, Eakins and Ryder as outstanding examples of the first force, and Hunt and Inness of the second.

In the growing internationalism of the period, a leading part was played by another representative of the second force, **La Farge**. A cosmopolite, born in New York of French ancestry, he was the most cultivated American artist of his generation—student of the old masters, the

PLATE VIII CAT. 69
Elihu Vedder
The Cumaean Sibyl

French romanticists, and Oriental art; critic, muralist, reviver of the art of stained glass—a many-sided personality who had a wide influence on his fellow artists. In all his work one is aware of a mind richly stored with history and legend, steeped in the great traditions of art, yet unexpectedly open to new visual discoveries. His style stemmed from the Venetians and Delacroix; but his preoccupation with problems of outdoor light and colour, dating back to the early 1860's, anticipated impressionism. The romantic richness of his colour was modified by exotic notes from the Far East, derived from lifelong study of Oriental art and from two long visits to Japan and the South Pacific in the late 1880's and early 1890's. While more a highly intelligent traditionalist than a powerful creator, La Farge played an essential role in the artistic maturing of his country.

Elihu Vedder's art had many parallels with La Farge's. An original, lively mind, enamoured of Italy and spending many years there, he was a classicist who found his inspiration in antiquity and legend. His visionary bent, unlike Ryder's, was conscious and somewhat literary, and his style sometimes bordered on the illustrative. But his less ambitious paintings, especially those based on things seen, have a haunting strangeness; and his finest works, like *The Cumaean Sibyl,* achieve a fusion of classicism, imagination, and strong, severe linear design unique in American painting of the time.

With all their internationalism, La Farge's and Vedder's careers were identified with the United States. But as cosmopolitanism increased, a growing number of artists spent most of their lives in Europe, including three of the chief figures in this exhibition—Whistler, Sargent and Mary Cassatt. Indeed, the first two are accepted in England as members of the British school, with some justification. But all three came of American ancestry; Sargent and Cassatt visited the United States frequently; and Whistler and Sargent had a wider influence here than most native figures. All three are listed as Americans in United States publications and collections.

Whistler, born in this country and spending most of his childhood and early youth here, was otherwise a complete cosmopolite, living most of his life in London. As a young man in Paris, friend of Courbet, he had developed the two chief tendencies of his art—the naturalism of the mid-century with its rejection of "literary" subject-matter in favour of the contemporary scene; and the new aesthetic with its discovery of Velásquez, Goya and Japanese art. A conscious theorist, highly articulate, Whistler realized more clearly than perhaps any Anglo-American painter that art is not imitation of nature but her transformation into visual design. To him the subject was a motif for composition almost as abstract as music. His gift was less structural than decorative—an extreme sensitivity to tonal, chromatic and spatial values, and the patterns created

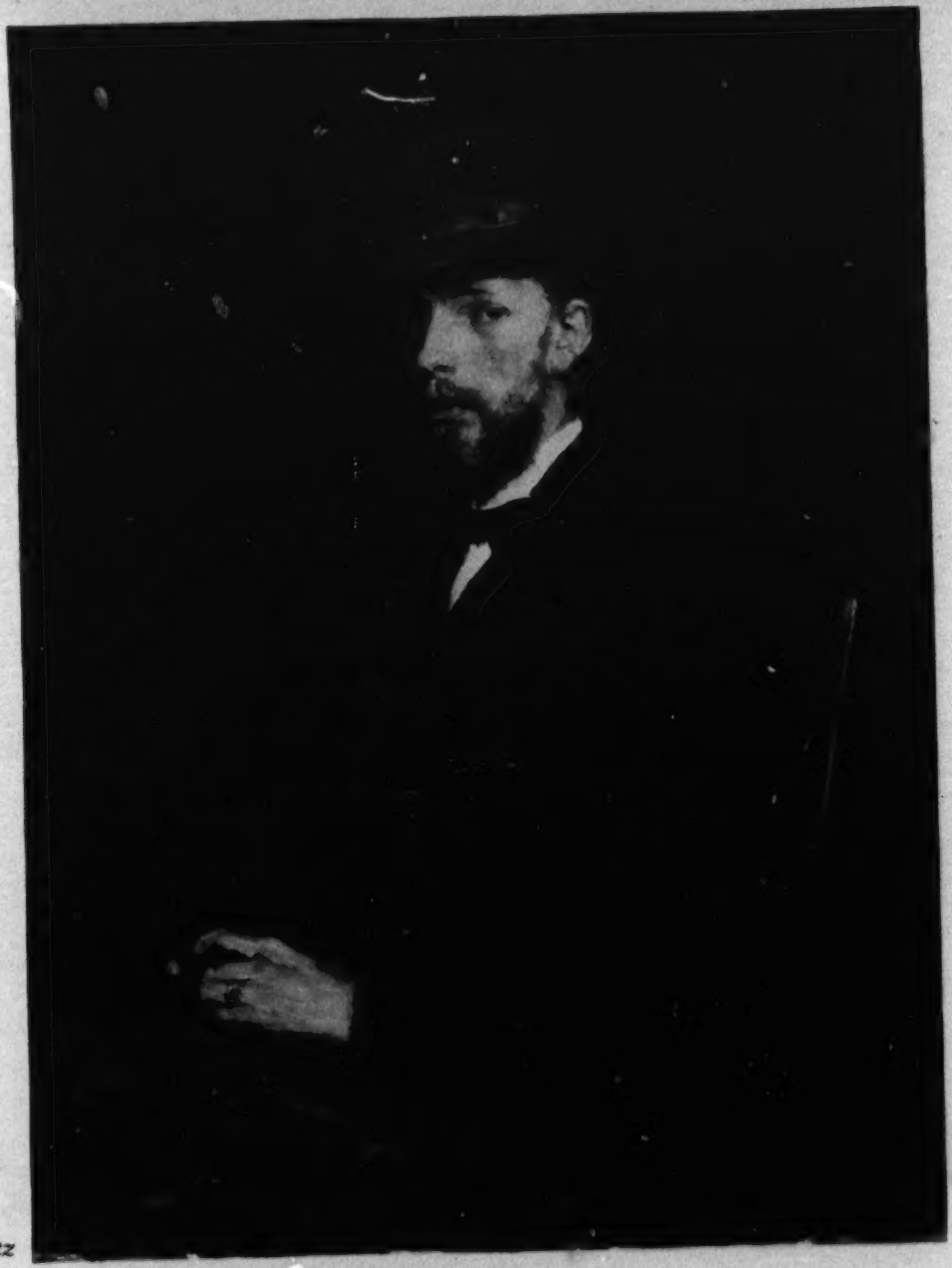

PLATE IX CAT. 17
Frank Duveneck
Professor Ludwig Loeffitz

with them. Above all he aimed at the harmony of all elements, to achieve which, he simplified forms, muted colours, and dropped veils of silvery greys over the whole, just as twilight and night, his favourite hours, mute and unify the visible world. That his colour sense was capable of a much richer range is proved by his early works; but as he matured he limited his gamut to nuances. His was an art falling short of the vitality and substance of Velásquez and Goya, or his own contemporaries Manet and Degas. But within its deliberately imposed limits everything in it was essential, pure and exquisitely right. Through both his art and his public pronouncements, in spite of ridicule and abuse, Whistler helped to purge 19th-century painting of its accumulation of literature, storytelling, and photographic representation. His influence throughout the English-speaking world was wide and salutary. His innovations marked a long step in the evolution from 19th-century naturalism to 20th-century abstractionism.

For more than a decade after the Civil War, professional art training in the United States remained meagre. Art schools were few, and many older painters, including several in the first rank, were largely self-taught—for example, Inness, Martin, Homer, Ryder and Blakelock. If they went abroad it was usually when they were mature, and instead of attending art schools they travelled, painted, and looked at European art. But with the generation that came of age in the 1870's, foreign study became more and more a *sine qua non*, and at an earlier age. Eakins had been one of the earliest to subject himself to the rigid discipline of the Ecole des Beaux-Arts; and from his time on, Paris was the Mecca of American art students.

But for a time in the 1870's Munich was a close rival. Here Wilhelm Leibl and his students, reacting against an enfeebled academic neo-classicism, had returned to the naturalistic tradition of Hals and Velásquez. It was a limited rebellion, concentrated on painting the model with a frank eye and a bold brush. For the traditional technique of drawing, underpainting, and successive overpaintings, the rebels had substituted direct painting with a fully loaded brush. Of the Americans who took part in the movement the chief were Frank Duveneck, Walter Shirlaw, J. Frank Currier and William M. Chase. The most dynamic was **Duveneck**, in whose hands the new technique became a thing of beauty in itself, a richly sensuous creation within a very limited range. Duveneck's personal magnetism attracted a group of students whom he taught in Germany and Italy, including Twachtman and Alexander in the present exhibition. But the vitality of his art was short-lived; after his return to his native land in 1888 his work deteriorated sadly.

PLATE X CAT. 10
William M. Chase
In the Studio

In the late 1870's the younger generation who had studied in Paris or Munich began to return home. They found an official art world still dominated by the Hudson River painters, the anecdotalists, and the practitioners of standard portraiture—to all of whom their new-fangled foreign notions seemed revolutionary. The younger men, together with older independents like Fuller, La Farge, Martin, Eakins and Ryder, became known as "The New Movement"—the first such labelled rebellion in American art. Actually it was not a cohesive movement like impressionism, but a coalition of varied progressives united by the hostility of their elders. In 1877, in the regular annual exhibition of the National Academy of Design in New York, the new men were so well represented and hung that the outraged academicians changed the hanging rules. The younger artists in turn revolted and formed the Society of American Artists, for many years the most vital artists' organization, to which most of the painters in the present exhibition belonged. Eventually, as with so many revolts, the Society became indistinguishable from the Academy; and in 1906 the two were merged.

A leader in the "New Movement" and the American art world in general was **Chase.** Of all the Munich group he was the most versatile: unconfined by the brown style of Duveneck, he ranged from Whistlerian decorativeness to the open-air gamut of impressionism. As painter, teacher and personality he was a conspicuous figure, with a studio famous for its luxurious and exotic paraphernalia, as we can see in *In the Studio*. Chase painted many aspects of the contemporary American scene, indoors and outdoors, with zest, charm, and a keen eye. His pictures of his beloved Long Island, such as the two delightful examples in this exhibition, are filled with the happiness of summer, sunlight and sea-breeze. In their combination of idyllicism with first-hand observation they are worthy successors of Homer's similar subjects of thirty years earlier.

The new style of direct painting had one of its most brilliant cosmopolitan exponents in **Sargent.** Born in Italy of American parents, he received a thorough academic training in Paris under Carolus-Duran. Settling in London at twenty-eight, he soon had an international reputation; at the height of his career he was the most sought-after portraitist in the Anglo-American world, with a waiting-list of the wealthy and eminent. Sargent was an inheritor of the worldly tradition of British portraiture, enjoying the spectacle of beauty, fashion and luxury, and knowing how to extract from them the maximum pictorial effect. The central fact in his art was his extraordinary skill with the brush; in the bravura method few artists in history have been more accomplished. His brushwork was a virtuoso performance which, like that of a brilliant pianist, gives its own kind of enjoyment. On the other hand, his standard portraits were not notable for human emotion or powerful realization of character, such as Eakins showed, for all his

PLATE XI CAT. 8
Mary Cassatt
Young Women Picking Fruit

unflattering realism. By comparison Sargent's art was lacking in substance and plasticity—concerned with what meets the eye, not with the inner life of forms. But as a portraitist in the grand style he was a worthy successor to Romney, Raeburn and Lawrence. And every now and then, as in the four portraits in this exhibition, we find a different Sargent, painting a man or woman who interested him, and doing it with all his magic; and we wonder whether, if this gifted man had not been such a successful portraitist, he might have been a greater artist.

In France, in the meantime, impressionism had become dominant. "Light is the principal person in a picture," Manet had said; and outdoor light, atmosphere and colour had become the artist's chief preoccupation. An early member of the movement had been the American-born **Mary Cassatt**, who had settled in France in her early twenties, become a friend of Degas, and at his invitation exhibited with the impressionist group from 1879 on. Mary Cassatt, however, was never an orthodox impressionist; the influence of Degas' precise draftsmanship outweighed the new tendency to dissolve forms in light and atmosphere. There was something characteristically American in her adherence to a naturalistic vision, her clarity and technical competence; and also in the simplicity and wholesomeness of her favourite subjects, women and children—a completely feminine, matriarchal world. With all her years in France she remained an idyllic naturalist in the American tradition.

In the United States there had been several native precursors of impressionism, notably Homer and La Farge. But the actual French movement, fully developed by 1870, had little direct impact here until fifteen or twenty years later—a time-lag a little shorter than with the Barbizon influence. The four pioneers of impressionism in America—Robinson, Weir, Twachtman and Hassam—came to the movement gradually and by different paths. The earliest, **Theodore Robinson**, though in Paris in 1877, did not discover Monet until 1884, when he moved to Giverny and worked under the master's direct influence (as Hunt had with Millet thirty years before). His dependence on Monet is obvious, but he was also a sensitive artist who saw nature directly, with an instinctive colour sense. His innovations were beginning to receive recognition in his native country when he died at forty-four.

J. Alden Weir, who studied in Paris as early as 1873, evolved gradually from a dark palette to a higher one, attaining a modified impressionism about 1890. His mature work revealed the quiet idyllic poetry that had marked him from the first, but transposed into a higher key, silvery and reserved, avoiding the full brilliancy of the new school. A figure painter as much as a landscapist, he was a more conscious designer than any of the four except Twachtman.

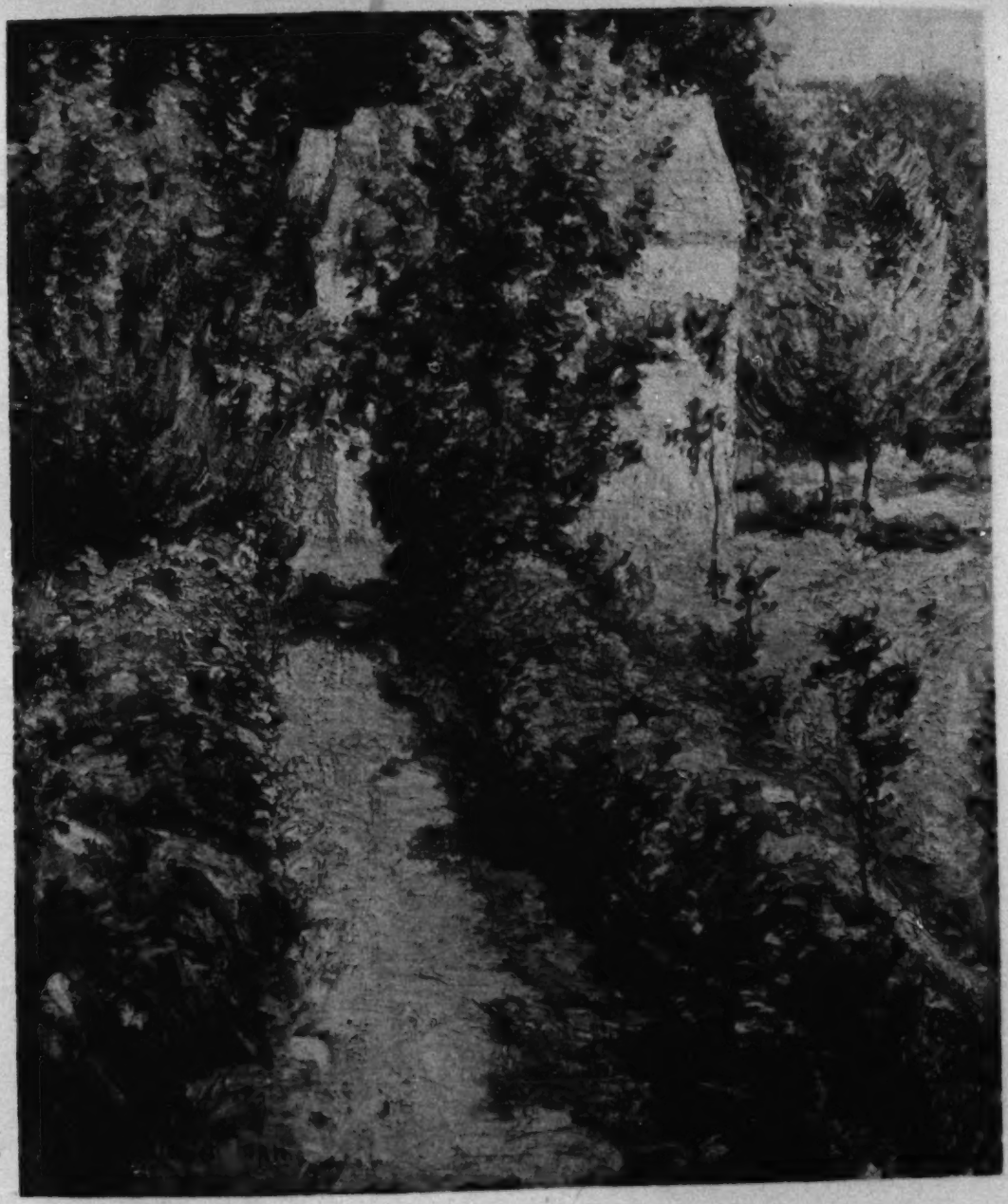

PLATE XII CAT. 68
John H. Twachtman
Azaleas

The closest to French impressionism was **Hassam**, the only one who habitually used the orthodox technique of divided colours. In his younger years in Paris, Hassam painted some of his freshest and most engaging works, such as the brilliant *Le Grand Prix*. His later American work acquired a distinctly native flavour—it was an American, indeed a New England variation of impressionism, with its predilection for the world of summer resorts and trim white-painted villages.

Twachtman, studying abroad under Duveneck, revealed a sensibility lacking in the typical hard-hitting Munich student. His trend toward impressionism was a result of personal growth as much as external influence, and the style he finally evolved by the middle 1880's was allied to Whistler as much as Monet. A lyrical painter, delicate and subtle, he loved the fluid and evanescent—flowing water, the tenderness of early spring, snow with its quiet white and grey world. Freer from naturalism than his colleagues, he created an art which was pure emotional expression in colour, line and space, a form of visual music. With all his seeming vagueness and fragility, the patterns he created were clear and formed, and he always showed a sense of the physical substance of painting—what today we call the picture plane—that few of his contemporaries possessed. In all this he was a precursor of such pioneer modernists as Prendergast and Marin, and of the spirit of our day.

Thus impressionism, transplanted to the United States, was modified by American naturalism and sentiment to produce an art of delicate lyricism quite different from the earthy strength of Monet and Renoir. Ultimately the movement had the widest acceptance of any European school so far. Impressionism, opening up a new world of light and colour, coincided with the increasing physical freedom of American society, and its growing love of outdoor life.

At the turn of the century the American art world was in the hands of the younger members of "The New Movement", now middle-aged. The earlier leaders were either dead or well on in years. The second generation had a somewhat different background. Most of them had studied in the academic Parisian schools, particularly the Ecole des Beaux-Arts, where they had gone through a severe limited discipline of drawing and painting the nude. With this training they were apt in general to be less individualistic and venturesome than their elders had been, more inclined to accept tradition—usually the narrow tradition of the Salon. Aside from this, the chief international influences on them were Whistler's aestheticism, Sargent's visual naturalism, and Monet's impressionism. Of any movements since impressionism they remained unaware.

PLATE XIII CAT. 5
George de Forest Brush
A Family Group

Their increasing cosmopolitanism was accompanied by a lessened interest in the American scene. After Paris or Munich the United States in many aspects must have seemed crude and ugly, impossible as material for art. They were inclined to be men of refinement more than power, lacking Homer's and Eakins' ability to extract artistic content out of the crude ore of American life. Not that they altogether ignored the native scene, but they pictured only limited areas of it. Avoiding its common actualities, they devoted themselves to the ideals and environment of the upper and middle classes. Their art centered around the family and the home, the healthy and pleasant aspects of human life, and the idyllic in nature. Women played a central role in much of their art. Never in the previous history of American art had our painters and sculptors concentrated so strongly on the feminine. Seen with the idealism which was so deeply ingrained in the 19th-century American mind, woman was pictured as a being finer and purer than the male, not only more beautiful physically but embodying man's ideals of spiritual beauty. She appeared in many roles: as the young mother with her children, as the housewife in the shelter of her home, as the purely decorative female, as the allegorical figure symbolizing abstract virtues, as the maiden still untouched by life, expressing the cult of virginity that was so marked in the art of the time.

This idealistic devotion to womanhood achieved its fullest expression with **Thayer**. His entire art was the creation of an ideal of bodily and spiritual beauty incarnated in woman. He ranged from portraits, strong in character, to symbolical figures of angels and winged beings; but they were essentially the same: his real personages often had the air of goddesses, and his angels possessed substantial life. The powerful attraction of womankind which motivated his work was austerely sublimated. Whether matron or maiden, actual or allegorical, his women embodied ideals of strength, candour, generosity and innocence. There was nobility in them and a grave serenity. Thayer's style was marked by a large simplicity and bigness of form, sensuous handling of pigment, and resonant colour harmonies within a restricted range, never oversweet as with so many of his colleagues. His work, like Saint-Gaudens' in sculpture, represented American traditionalism at its finest.

Similar ideals found different expression in **Brush's** work. His favourite images of a mother with her children, repeated in changing combinations and settings, were variations on a poetic theme finely expressed within strict limits. His style was related to Pre-Raphaelitism in its reminiscences of 15th-century Italy, its flowing linear grace, its absolute clarity, and its meticulous attention to detail. Tending to the archaeological, his work was best when it had closest contact with reality, as in the charming *Family Group* in this exhibition.

PLATE XIV CAT. 6
Dennis M. Bunker
The Pool, Medfield

With **Thomas Dewing** the recurring theme was again womankind. His ethereal creatures, extravagantly leisured, sit in twilit rooms, remote from the turmoil of the outside world, in an atmosphere of emptiness and silence and waiting. If outdoors, it is twilight hush, a green vacancy, in which his fragile ladies stand rapt, listening to the nightingale, or to one of their number playing a violin—even, in one picture, fishing, in long skirts and leg-of-mutton sleeves. The occasional absurdity of these fantasies is somehow captivating; they are exquisite sonnets to femininity. They are related to Whistler, though less sophisticated; yet Dewing had something else—the half real, half visionary sense of a dream world—which gives his art a foretaste of surrealism.

Compared to Dewing's fantasies, the Boston painters of intimate genre such as **Tarbell** and **Benson** seem everyday and matter-of-fact, painting comfortable images of sheltered domesticity, in a style owing much to Vermeer and de Hoogh. Possibly the most gifted of the Boston school—indeed one of the most promising talents of his generation in America—was **Dennis Bunker,** who died at only twenty-nine. Endowed with a keen eye and phenomenally skillful brush, Bunker did not abuse these gifts; his portraits are subtle and living, his landscapes have a lyrical freshness and lushness that never became sentimental.

By the end of our period in 1905 the creative forces of the time had come to a pause. The art world had become predominantly academic. The accepted standards were idealism in subject and viewpoint, photographic naturalism in style, and manual skill in technique. The vulgar actualities of contemporary America were ignored; pictorial criticism of the social order was unthinkable; not only was satire absent, but humour of any kind. Idealism had become frozen into an academic mold. The figure painters focussed on the world of sheltered homes, summer resorts, outdoor recreations, youth and pretty faces. The landscapists, turning their backs on the United States west of the Alleghenies, painted the cultivated Eastern countryside. They avoided the signs of industrialism and urbanization that were changing the face of America. They favoured the smiling moods of nature. In this feminine trend, Inness' and Homer's masculine concept of nature as a drama of contending forces had disappeared.

This academic idealism reflected the prevailing mood of established culture. The world these artists pictured was seemingly secure. In these years before the first World War, it was generally agreed that progress was inevitable, that the forces of right had things well in hand, and that all was for the best in this best of worlds. To this society the world of today with its history

PLATE XV CAT. 25
Louis M. Eilsshemius
Don Quixote

of destructiveness, its dangers and tensions, would have seemed an incredible nightmare. In many ways it was a fortunate age, and the art which mirrored it still has a nostalgic appeal.

As artists, the academicians' chief limitation was a fundamental one—their conception of painting as naturalistic representation. Their concern was with visual verisimilitude, with skill in representing light and visual appearances, with brilliant brushwork. Of the deeper elements of plastic form and design they showed no realization. They seemed unaware of the existence of these elements in the old masters whom they admired. Nor did they comprehend the creative discoveries of 19th-century France, or those of their own day. They remained oblivious of any movements since impressionism—movements which were already transforming the fundamental concepts of art from literal representation to creation in free imagery and in the sensuous language of form and colour.

Outside the academic world there were a few independent voices. One of the most original was **Eilshemius,** naive poet of nature and amorous idylls, who through years of official rejection continued to create his fantasies, at first lyrical and happy, then more and more tragic as neglect embittered him. His recognition had to wait until the coming of modernism. Another unacademic visionary of quite a different kind was **Davies,** a highly cultivated artist who peopled the dream-like beauty of his landscapes with figures expressing a personal allegory. Possessing a skill in draftsmanship and technique far beyond most academicians, Davies combined a classic sense of order with a spontaneous lyrical vision. Fully aware of the new movements, he was to play a quiet but decisive role as their champion in this country, notably in the Armory Show of 1913.

As the 1865-1905 period closed, two revolutionary movements were about to break out—the realistic movement headed by Henri and his group, and the modern movements from Europe. The former broke the spell of academic idealism, and opened the door to most subsequent realistic developments: the regionalist's rediscovery of the broader United States, the American scene school's frank portrait of our land and what man has made of it, and the social painters' trenchant comments on our economic and political system. Within three decades American artists were to say more about America and the world we live in, than in all our previous history.

The modern movements from Europe began a revolution in the basic concepts of the nature of art—a revolution which has fundamentally transformed the art of our century. In the beginnings of these movements, American artists for the first time played an integral role. With every decade this role has gained in stature, until today the art of the United States is a vital element in the stream of world art.

PLATE XVI CAT. 13
Arthur B. Davies
Dancing Children

PLATE XVII CAT. 16
Thomas W. Dewing
The Recitation

PLATE XVIII CAT. 20
Thomas Eakins
The Pathetic Song

PLATE XIX CAT. 27
Edwin Romanzo Elmer
A Lady of Baptist Corner, Ashfield, Mass.

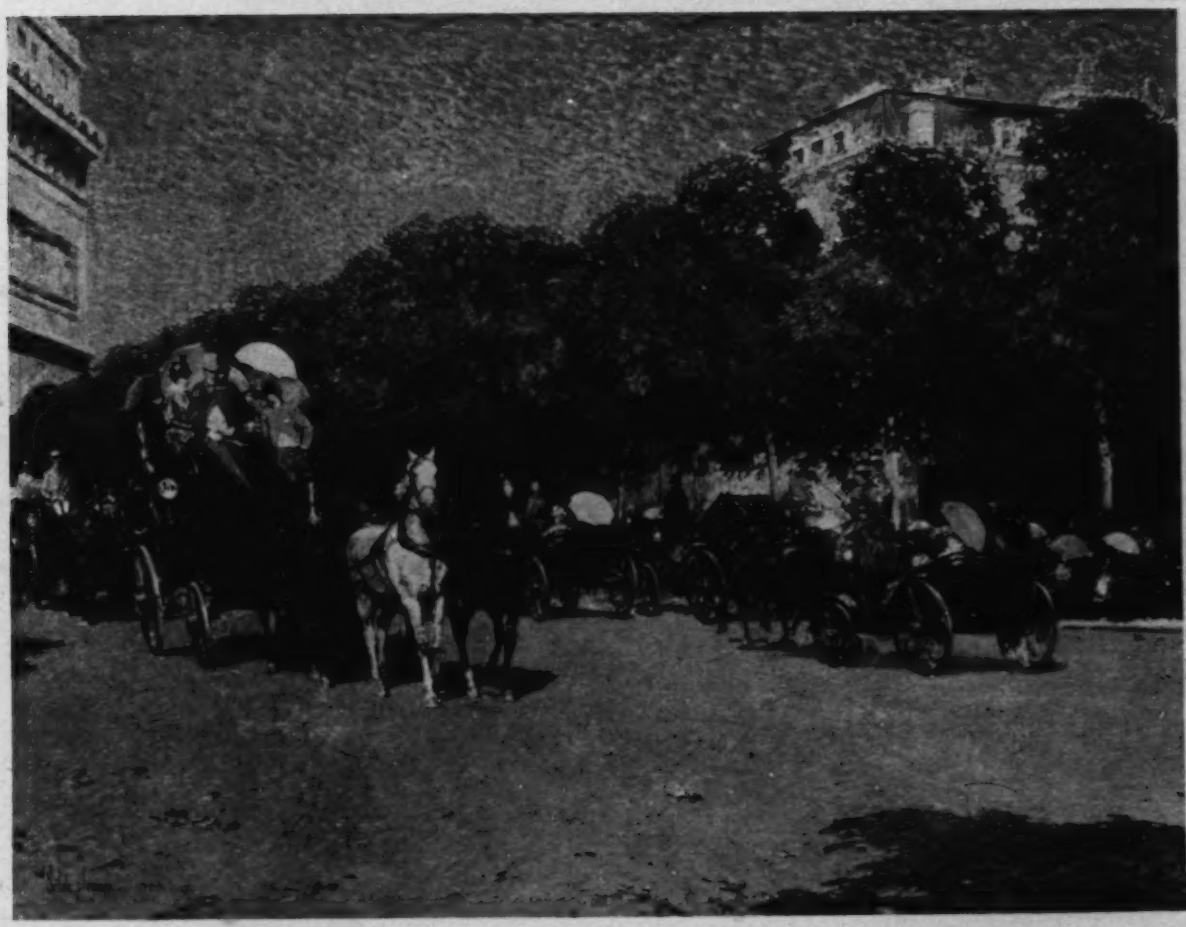

PLATE XX CAT. 32
Childe Hassam
Le Grand Prix

PLATE XXI CAT. 38
Winslow Homer
The Wreck

PLATE XXII CAT. 44
Eastman Johnson
The Blodgett Family

PLATE XXIII CAT. 46
John La Farge
The Halt of the Wise Men

PLATE XXIV CAT. 48
Homer D. Martin
The St. Lawrence River at Gananoque, Ontario

PLATE XXV CAT. 51
John F. Peto
The Poor Man's Store

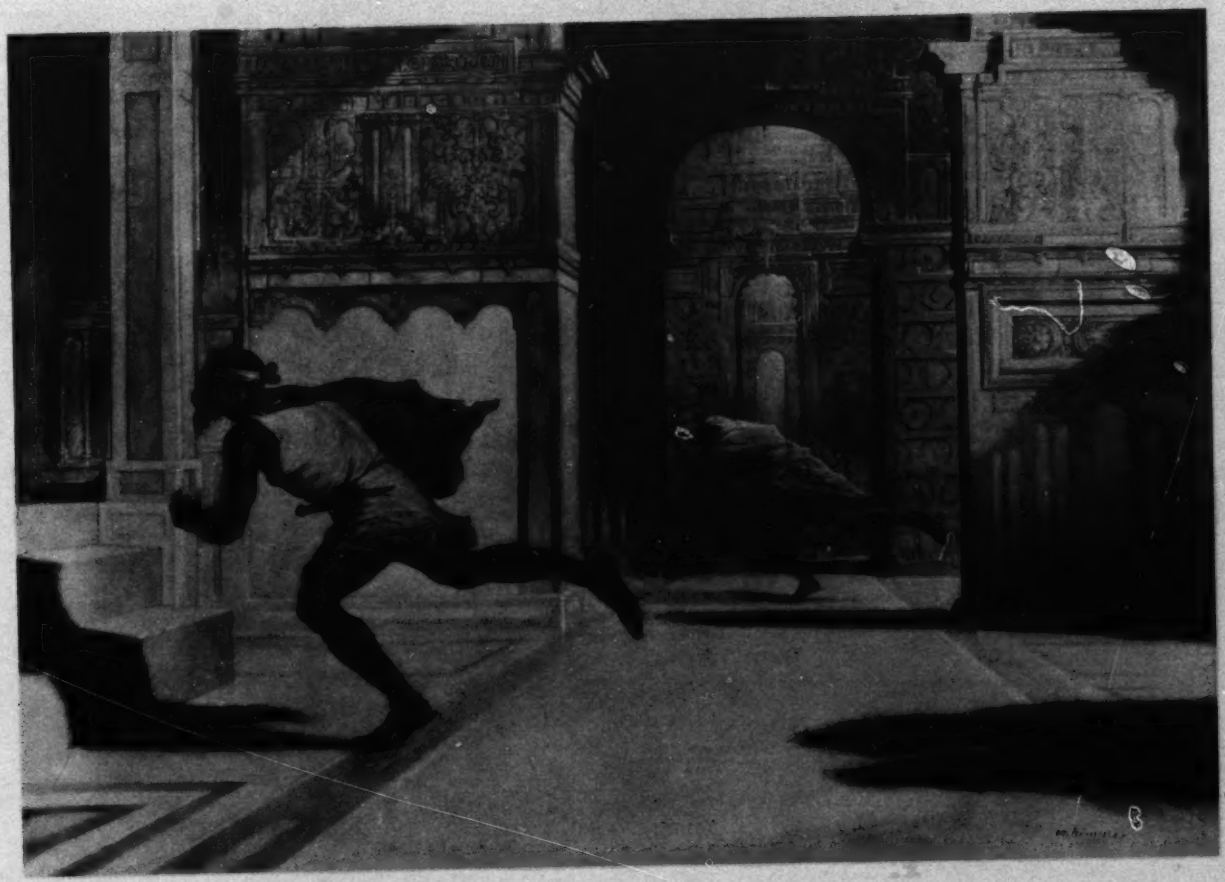

PLATE XXVI CAT. 52
William Rimmer
Flight and Pursuit

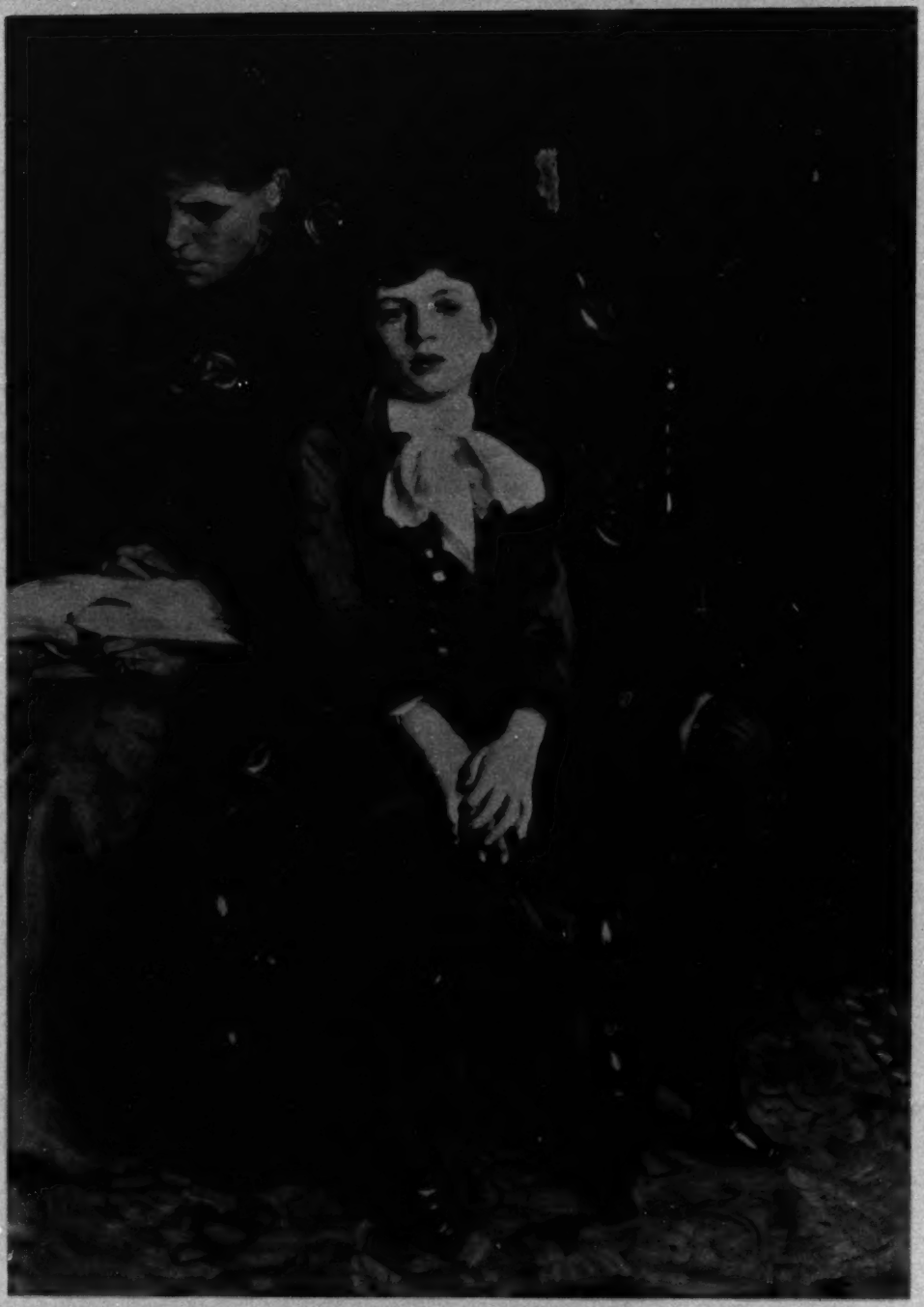

PLATE XXVII CAT. 61
John Singer Sargent
Portrait of a Boy

PLATE XXVIII CAT. 65
Abbott Thayer
Girl in White

PLATE XXIX CAT. 72
John Ferguson Weir
The Gun Foundry

PLATE XXX CAT. 73
James McNeill Whistler
Crepuscule in Flesh Colour and Green: Valparaiso

Catalogue of the Exhibition

Unless otherwise stated all paintings are oil on canvas with measurements in inches, height preceding width. Page numbers following the artist's name refer to the reference in the Introduction. Paintings marked with an asterisk will not be exhibited in all Galleries.

JOHN WHITE ALEXANDER 1856-1915.

1 *Mrs. Samuel Tilton*
circa 1880 46 x 34
Museum of Fine Arts, Boston, Mass.

THOMAS POLLOCK ANSHUTZ 1851-1912 (see page 15)

2 **Steelworkers—Noontime*
circa 1880 17 x 24
Mr. and Mrs. Lawrence A. Fleischman, Detroit, Mich.

RALPH A. BLAKELOCK 1847-1919 (see page 19)

3 **Moonlight*
circa 1888 36½ x 29
Mr. and Mrs. Jacob M. Kaplan, New York

4 *Ecstasy* PLATE VII
30 x 38
The Hackley Art Gallery, Muskegon, Mich.

GEORGE DE FOREST BRUSH 1855-1941 (see page 31)

5 **Family Group* PLATE XIII
Dated 1907 31¼ x 39½
The Art Institute of Chicago, Gift of Philip D. Armour

DENNIS M. BUNKER 1861-1890 (see page 33)

6 *The Pool, Medfield* PLATE XIV
Dated 1889 18 x 24
Museum of Fine Arts, Boston, Mass.

MARY CASSATT 1845-1926 (see page 27)

7 **Woman Reading in a Garden*
Dated 1880 35½ x 25⅝
The Art Institute of Chicago, Gift of Mrs. Albert J. Beveridge in memory of her mother, Delia Spencer Field

8 *Young Women Picking Fruit* PLATE XI
Dated 1891 51½ x 36
Carnegie Institute, Pittsburgh, Pa.

9 *Caresse Enfantine*
circa 1904 33 x 27½
Smithsonian Institution, Washington, D.C.

WILLIAM M. CHASE 1849-1916 (see page 25)

10 *In the Studio* PLATE X
circa 1880-1883 28½ x 40⅜
The Brooklyn Museum Collection In Memory of C. H. DeSilver, New York

11 *At the Seaside*
19⅞ x 34
Miss Adelaide Milton de Groot, New York

12 *Sunlight and Shadow*
35 x 40
Dudley S. Ingraham, Esq., Bristol, Conn.

ARTHUR B. DAVIES 1862-1928 (see page 35)

13 *Dancing Children* PLATE XVI
Dated 1902 26 x 42 3/16
The Brooklyn Museum Collection, Bequest of Lillie P. Bliss, New York

14 *Mountain Beloved of Spring*
circa 1905 18 x 40
Addison Gallery of American Art, Phillips Academy, Andover, Mass.

MARIA OAKEY DEWING 1845-1928

15 *A Bed of Poppies*
Dated 1909 25 x 30
Addison Gallery of American Art, Phillips Academy, Andover, Mass.

THOMAS W. DEWING 1851-1938
(see page 33)

16 *The Recitation* PLATE XVII
Dated 1891 30 x 55
The Detroit Institute of Arts

FRANK DUVENECK 1848-1919 (see page 23)

17 *Professor Ludwig Loefftz* PLATE IX
circa 1873 38⅛ x 28⅜
The Cincinnati Art Museum

THOMAS EAKINS 1844-1916 (see page 13)

18 *Portrait of Dr. Benjamin Howard Rand*
Dated 1874 60 x 48
The Jefferson Medical College, Philadelphia, Pa.

19 *Sailboats Racing on the Delaware*
1874 24 x 36
Philadelphia Museum of Art

20 *The Pathetic Song* PLATE XVIII
Dated 1881 45⅛ x 32⅜
The Corcoran Gallery of Art, Washington, D.C.

21 *Portrait of a Lady (Mrs. James Mapes Dodge)*
1896 24¼ x 20¼
Philadelphia Museum of Art

22 *Salutat* PLATE IV
Dated 1898 49½ x 39½
Addison Gallery of American Art, Phillips Academy, Andover, Mass.

23 **A. W. Lee*
1905 40 x 32
Mr. and Mrs. Lawrence A. Fleischman, Detroit, Mich.

WYATT EATON 1849-1896 (see page 17)

24 *Ariadne*
Dated 1888 14 x 18¼
Smithsonian Institution, Washington, D.C.

LOUIS M. EILSHEMIUS 1864-1941
(see page 35)

25 *Don Quixote* PLATE XV
Dated 1895 20 x 30
Professor and Mrs. E. Dudley H. Johnson, Princeton, N.J.

26 *Afternoon Wind*
Dated 1899 20 x 36
The Museum of Modern Art, New York

EDWIN ROMANZO ELMER 1850-1923
(see page 17)

27 *A Lady of Baptist Corner, Ashfield, Mass.* PLATE XIX
Dated 1892 33¼ x 25
E. Porter Dickinson, Esq., Amherst, Mass.

GEORGE FULLER 1822-1884 (see page 17)

28 **Winifred Dysart*
1881 50⅞ x 40½
Worcester Art Museum

JOHN HABERLE 1856-1933 (see page 17)

29 *The Changes of Time*
Dated 1888 23¾ x 15¾
Marvin Preston, Esq., Ferndale, Mich.

WILLIAM M. HARNETT 1848-1892 (see page 15)

30 *Music and Good Luck*
Dated 1888 39½ x 29½
Oliver B. Jennings, Esq., New York

31 *Old Models* PLATE V
Dated 1892 54 x 28
Museum of Fine Arts, Boston, Mass.

CHILDE HASSAM 1859-1935 (see page 29)

32 *Le Grand Prix* PLATE XX
Dated 1888 36 x 48
New Britain Museum of American Art

33 *The Yachts, Gloucester Harbor*
1899 33 x 36
San Francisco Art Association, on loan to the San Francisco Museum of Art

WINSLOW HOMER 1836-1910
(see page 13)

34 *Snap the Whip* COVER
Dated 1872 22¼ x 36½
The Butler Institute of American Art, Youngstown, Ohio

35 *Autumn*
Dated 1877 38 x 24
Mr. and Mrs. Nathaniel Shaye, Detroit, Mich.

36 *The West Wind*
Dated 1891 30 x 43½
Addison Gallery of American Art, Phillips Academy, Andover, Mass.

37 *High Cliff, Coast of Maine*
Dated 1894 32½ x 40½
Smithsonian Institution, Washington, D.C.

38 *The Wreck* PLATE XXI
Dated 1896 30 x 48
Carnegie Institute, Pittsburgh, Pa.

WILLIAM MORRIS HUNT 1824-1879
(see page 11)

39 **The Bathers*
Dated 1877 24⅝ x 16⅛
Worcester Art Museum

40 *Miss Ida Mason* PLATE III
Dated 1878 42 x 30¼
Museum of Fine Arts, Boston, Mass.

GEORGE INNESS 1825-1894 (see page 9)

41 *The Coming Storm* PLATE II
Dated 1878 26 x 39
Albright Art Gallery, Albert Haller Tracy Fund, Buffalo, N.Y.

42 *The Clouded Sun*
Dated 1891 30 x 45
Carnegie Institute, Pittsburgh, Pa.

43 *Indian Summer*
Dated 1894 30 x 41½
John Astor, Esq., Miami Beach, Fla.

EASTMAN JOHNSON 1824-1906
(see page 13)

44 *The Blodgett Family* PLATE XXII
Dated 1864 30 x 25
Stephen W. Blodgett, Esq., New York

45 *The Maple Sugar Camp—"Turning Off"*
circa 1875 Oil on academy board 10 x 22
Norman B. Woolworth, Esq., Winthrop, Maine

JOHN LA FARGE 1835-1910 (see page 19)

46 *The Halt of the Wise Men* PLATE XXIII
circa 1878 32¾ x 42
Museum of Fine Arts, Boston, Mass.

47 *In Front of Our House, Vaiala, Samoa*
18⅛ x 17⅜
Paul T. Iaccaci, Esq., Darien, Conn.

HOMER D. MARTIN 1836-1897
(see page 9)
48 *The St. Lawrence River at Gananoque, Ontario* PLATE XXIV
Dated 1893 20¼ x 36¼
Mrs. Delwyn J. Worthington, Lake Forest, Ill.

GARI MELCHERS 1860-1932
49 *Portrait of a Woman*
Dated 1898 35½ x 21¾
Dr. and Mrs. Irving Frederick Burton, Huntington Woods, Mich.

ROBERT LOFTIN NEWMAN 1827-1912
(see page 17)
50 *Christ and His Disciples*
20 x 30
The Knoedler Galleries, New York

JOHN F. PETO 1854-1907 (see page 17)
51 *The Poor Man's Store* PLATE XXV
Dated 1885 Oil on canvas and board
35½ x 25½
Maxim Karolik, Esq., Newport, R.I.

WILLIAM RIMMER 1816-1879 (see page 17)
52 *Flight and Pursuit* PLATE XXVI
Dated 1872 18 x 26¼
Museum of Fine Arts, Boston, Mass.

THEODORE ROBINSON 1852-1896
(see page 27)
53 *La Vachère*
circa 1888 30 x 20
Smithsonian Institution, Washington, D.C.

ALBERT P. RYDER 1847-1917
(see page 17)
54 **Moonlight*
circa 1885 Oil on panel 16 x 17¾
Smithsonian Institution, Washington, D.C.

55 **The Story of the Cross*
circa 1890 14 x 11⅜
The Guennol Collection, New York

56 **Roadside Meeting*
15⅜ x 12⅞
The Butler Institute of American Art, Youngstown, Ohio

57 **Marine* PLATE VI
12⅝ x 9⅛
Collection of Muriel, Leo and Arnold Rogers, New York

58 **Weir's Orchard*
17⅛ x 21
T. E. Hanley, Esq., Bradford, Pa.

JOHN SINGER SARGENT 1856-1925
(see page 25)
59 *Mr. and Mrs. John W. Field*
Dated 1882 44 x 32½
The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.

60 *Portrait of Mrs. Henry G. Marquand*
Dated 1887 66½ x 42
Mrs. Douglas Delanoy, Princeton, N.J.

61 *Portrait of a Boy* PLATE XXVII
1890 56 x 40
Carnegie Institute, Pittsburgh, Pa.

62 *Portrait of Joseph Pulitzer*
Dated 1905 38½ x 28
Joseph Pulitzer, Esq., Jr., St. Louis, Mo.

EDMUND C. TARBELL 1862-1938
(see page 33)

63 *Girl Crocheting*
circa 1905 29¼ x 24½
Canajoharie Library and Art Gallery

ABBOTT H. THAYER 1849-1921
(see page 31)

64 *Mother and Child*
1886 36 x 28
Museum of Art, Rhode Island School of Design, Providence, R.I.

65 *Girl in White* PLATE XXVIII
1888-1889 37⅜ x 29½
Museum of Fine Arts, Boston, Mass.

LOUIS COMFORT TIFFANY 1848-1933

66 *Old New York*
circa 1875 27 x 30
The Brooklyn Museum, Dick S. Ramsay Fund, New York

JOHN H. TWACHTMAN 1853-1902
(see page 29)

67 *The Cascade*
30 x 30
Collections of IBM Corporation, New York

68 *Azaleas* PLATE XII
30 x 24
Randolph-Macon Woman's College, Lynchburg, Va.

ELIHU VEDDER 1836-1923 (see page 21)

69 *The Cumaean Sibyl* PLATE VIII
Dated 1876 38 x 59
The Detroit Institute of Arts

J. ALDEN WEIR 1852-1919 (see page 27)

70 *The Donkey Ride* PLATE I
1899 52 x 42
Mrs. Charles Burlingham, New York

71 *The Factory Village*
Dated 1899 29 x 38
Mrs. Charles Burlingham, New York

JOHN FERGUSON WEIR 1841-1926
(see page 15)

72 *The Gun Foundry* PLATE XXIX
Dated 1866 46½ x 62
The Putnam County Historical Society, Garrison-on-Hudson, N.Y.

JAMES McNEILL WHISTLER 1834-1903
(see page 21)

73 *Crepuscule in Flesh Colour and Green: Valparaiso* PLATE XXX
Dated 1866 22½ x 29¾
The Tate Gallery, London, England

74 *Arrangement in Black, No. 2: Mrs. Louis Huth*
circa 1873 75 x 39
Viscount Cowdray, Sussex, England

75 *Mrs. Charles Whibley Reading*
circa 1894 Oil on wood 8⅜ x 5
University of Glasgow, Birnie Philip Bequest, Glasgow, Scotland

76 *A Shop with a Balcony*
circa 1897 8¾ x 5⅞
University of Glasgow, Birnie Philip Bequest, Glasgow, Scotland

ALEXANDER H. WYANT 1836-1892
(see page 9)

77 *Forenoon in the Adirondacks*
Dated 1884 33⅛ x 42¾
Dr. Bohumir Kryl, Chicago, Ill.